

Project 2 Motion in Function : Interaction

Project Objectives

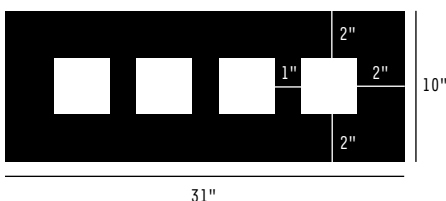
- To translate the meaning of a single object through multiple visual languages.
- To control the sequence and pace of a visual narrative.
- To realize the potential of communication within the quotidian world.

Pictures become a kind of writing as soon as they are meaningful: like writing, they call for a lexis... We shall therefore take language, discourse, speech etc. to mean any significant unit of synthesis, whether verbal or visual: a photograph will be a kind of speech for us in the same way as a newspaper article...

— Roland Barthes

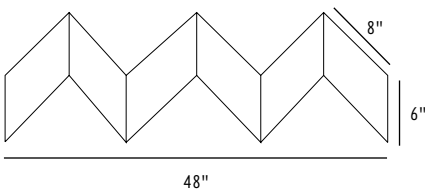
FINAL FORMATS FOR PRESENTATION

Final format for 6 x 6" image stylizations



Present the 4 final 6"x6" stylizations on a 31" x 10" board (with 2" border and 1" in between each sketch).

Final format accordion book with 6 x 8" pages



Presentation of sketches

Put together a sketch book of all stylizations. Photocopy entire sketch series (6"x6") and mount on 8"x 8" black paper and bind in sketchbook, OR adhere 6"x6" sketches to 8.5"x11" black paper and present in binder. Clearly label the outside of your sketchbook or binder with your name.

Part 1: Stylization

Explore your home. Open drawers, cabinets and closets and look for devices that require manual operation in order to function properly (no electronic equipment please). Select one device and three objects associated with its function. For example, you might chose a needle plus some thread, a thimble and a button. The device and its associated objects will be the subjects of your image stylizations. You must bring all four objects to class, so be sure each is small enough to travel with ease.

The final presentation for part 1 will be four 6 x 6" black and white image stylizations; one stylization for each of the four objects. Use as many different techniques and materials as possible (e.g. pencil, ink, cut paper, gouache, etc.) These four stylizations will then serve as your visual library for part 2 of this project.

Part 2: Sequence

Using image stylizations and text from part 1, design a 6 x 48" accordion book that visually presents your four objects and the potential for interaction among them. Think of a sequence that progresses from a microscopic point of view to a macroscopic one. The goal is not to demonstrate how your chosen device works, but to compose a sequence that reveals visually new and surprising information about your objects as the sequence unfolds. This can be achieved formally by first investigating surfaces and forms on a microscopic scale, then progressing to investigations of composition and implied space on a macroscopic scale. In addition, consider the possibility of developing a simple narrative for the sequence. Ask the question, "If I begin the sequence by implying certain actions (meaning), how will I complete that action and create a sense of closure as the sequence ends".

The final presentation for part 2 will be an accordion book consisting of six 6 x 8" pages that uses images, text and no more than three colors.

Day 1 [Mon 10/Tue 11 September]

Stylizations and 8 stylizations

Bring all 4 objects to class. Present 8 stylizations of objects for critique; (2 stylizations per object). Do not crop stylizations. Draw the whole object within a 6 x 6" composition.

Day 2 [Wed 12/Thurs 13 September]

Critique 16 stylizations plus text

Present 16 new or refined stylizations for critique; (4 stylizations per object). Present three or four short descriptive sentences that describe how you might use your objects. From these, identify several words that best represent the character or function of your objects.

Day 3 [Mon 17/Tue 18 September]

Critique 8 stylizations plus refined text

Present 8 refined stylizations for critique; (2 stylizations per object). Present a refined list of descriptive words.

Day 4 [Wed 19/Thurs 20 September]

Accordion book demonstration plus

Critique 2 compositions for accordion book (6 panels)
Critique two black and white compositions for book. Consider how the final book will progress. Be aware of the points at which pages will fold. Sketches of compositions can be smaller in size than the final book. Present 10 media experimentations.

Day 5 [Mon 24/Tue 25 September]

Critique two color compositions (6 panels). Use 3 colors per composition. Experiment with color combinations in each composition. Indicate where pages will fold.

Day 6 [Wed 26/Thurs 27 September]

Critique 2 compositions for accordion book

Critique two color compositions (6 panels). Present one composition as an accordion book. Present 10 new media experimentations.

Day 7 [Mon 1/Tue 2 October]

Critique 1 composition and 2 cover sketches

Critique one 6 x 48" color composition and two 6 x 8" cover sketches.

Day 8 [Wed 3/Thurs 4 October]

Critique 1 final composition for accordion book,

a 6 x 48" color composition.
Critique one final 6 x 8" cover sketch. Present 5 media experimentations.

Day 9 [Mon 8/Tue 9 October]

Project due

- Due: 4 mounted image stylizations
- 1 accordion book
- 1 image stylization sketchbook
- 1 board with mounted media studies

Presentation of Sketches

Put together a sketch book of all stylizations. Photocopy the entire sketch series (6 x 6") and mount on 8 x 8" black paper and bind in sketchbook, OR adhere 6 x 6" sketches to 8.5 x 11" black paper and present in binder. Clearly label the outside of your sketchbook or binder with your name.

Please note, always bring supplies to work in class.

Project 2 **Motion in Function : Interaction**

STYLIZATION EXPERIMENTS

Silhouette

High-contrast shape that describes the exterior form. Re-evaluate the shape and make certain the form is understandable and interesting.

High Contrast

Define the image through black and white forms only, removing the gray values of a photographic image.

Equivocal Space

Interior/exterior studies where the white spaces inside the black shape become a shape or design.

Gestural

Spontaneous stylization (or appearing to be so). May use paint or line in expressive fashion. (torn, cut, colored etc).

Rhythms

Repetition of forms or parts of forms that can be overlapped, enlarged, reduced, reconstructed, shifted.

Iconic

Reduce the image to its basic components. Evaluate the image and determine its essential definition. Reinforce its standard identification. Create a clean form, with good gestalt and clear formal qualities.

Exaggeration

Extreme Emphasis on the idea or image

Historical Reference

Stylization influence through study of Cubism, Surrealism, Dadaism, Constructivism, Victorian, Rococo, Art Deco, Art Nouveau, Impressionism, Expressionism, Pop, New Wave, etc as well as Hollywood, T.V. Culture and American West History

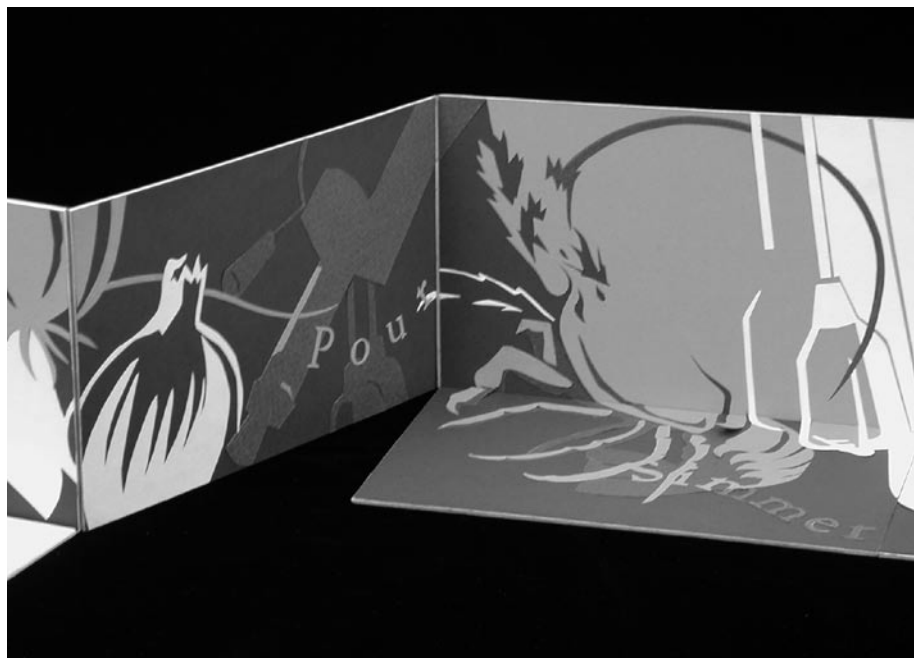
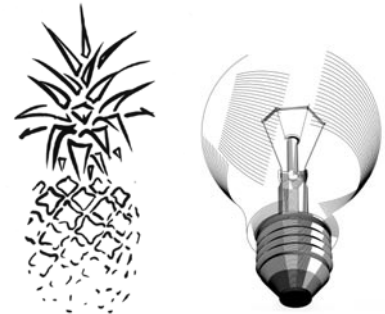
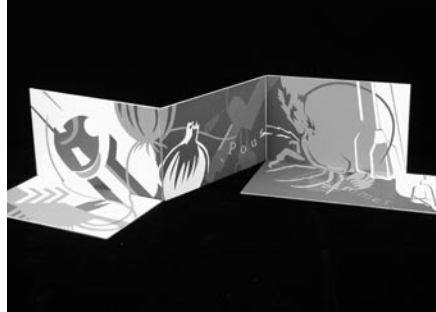
Other methods of stylization include:

Photographic

Use of actual photograph which is interesting in composition, value, texture, form etc. Consider ways of manipulating the image through cropping, xeroxing, screening, layering, etc.

Found Image

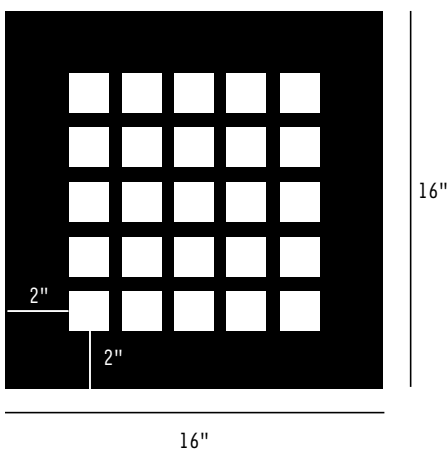
Public domain images that may be interesting for their actual quality or for nostalgic meaning.



Project 2

Motion in Function : Interaction

FINAL FORMAT FOR MEDIA



Present the media studies on a 16"x 16" board (with 2" border and 0.5" in between each study). One study will measure 2" x 2"

MEDIA EXPERIMENTS

PAINTING

Paint experimental

- Choose colors as desired.
- Present 4" x 4" abstract compositions demonstrating extremely experimental painting techniques on various surfaces

Color Markers, Pencils, Pastels

- Choose colors as desired
- Present 4" x 4" abstract compositions demonstrating color marker techniques on various surfaces

Airbrush, Spray paint

- Choose colors as desired
- Present 4" x 4" abstract compositions demonstrating color techniques on various surfaces

IMAGE REPRODUCTION

Printing

- Using various objects to transfer media onto various surfaces
- Choosing colors and surfaces as desired, present 4" x 4" abstract compositions

Image/Texture Transfer

- Show assortment of transfer techniques from one paper source to another
- Experimenting with xerox transfer, marker bleeding, paint transfer, colortag transfer, texture transfer
- Present 4" x 4" abstract compositions on various surfaces

Xerography Techniques

- Using the copier (b&w or color) to experiment with textures over textures using transparencies and various paper stocks
- Present 4" x 4" abstract compositions showing the various possibilities of technical manipulation and visual texture

SURFACES

Textured Papers

- Show an assortment of textured papers (gloss, matt, textured, tactile etc.)
- The colors of the papers should remain neutral.
- Create 4" x 4" abstract compositions demonstrating use of papers.
- Can create texture by hand embossing and debossing of surfaces.

Handmade 2-D Textures

- Show assortment of textures created by hand on various surfaces. (rubblings, xeroxes of found materials, transfer, printing etc.)
- Present textures on 4" x 4" formats

Text Textures

- Find sources of text types that create contrasting gray values.
- Present 4" x 4" abstract compositions showing the contrasts created

White on White or Black on Black

- Choose values of white or black stock.
- Present 4" x 4" abstract compositions combining papers and or boards, embossing, debossing or constructions to create subtle value changes and shadows.